FAR&WIDE: The VANS 20th Anniversary Exhibition

Visual Arts Nova Scotia presents a Celebration of New and Exciting Work by 70 Artists from across the Province

Art Gallery of Nova Scotia, Halifax, NS
September 14, 1996 to November 10, 1996

University College of Cape Breton Art Gallery, Sydney, NS
November 30, 1996 to February 15, 1997

FAR & WIDE
The VANS 20th Anniversary Exhibition
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Visual Arts Nova Scotia (VANS) is a non-profit society which has over 600 members across the province. With core funding from the Nova Scotia Department of Education and Culture, plus additional funding from numerous other sources, VANS administers a wide range of programs to promote the art and artists of Nova Scotia.

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- Roger Savage, Artist, Liverpool, NS
- Susan McEachern, Nova Scotia College of Art and Design
- Ron Shuebrook, University of Guelph

Dimensions

Dimensions for art works are listed to the nearest half inch with height preceding width and depth.

Purchase Information

Many of the works in this exhibition are available for purchase. For information on how to reach the artists or their agents, please contact Visual Arts Nova Scotia.

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Front cover:
Susan Wood, Halifax, NS, *Dress #18*, 1995, watercolour, charcoal, pigments, collage, paper, 74" X 47"

Back cover:
Geoff Butler, Granville Ferry, NS, *The Catch*, 1995, alkyd on masonite, 48" x 36"

Director's Statement

The Art Gallery of Nova Scotia is pleased to be able to collaborate with Visual Arts Nova Scotia to present their second biennial exhibition. As the provincial art gallery, it is important for the AGNS to provide our visitors with an overview of the current art practice throughout Nova Scotia. *FAR & WIDE* succeeds in doing this by the representative work in a variety of media from many areas of our province.

Congratulations to the artists in the exhibition on their innovative and exciting works and to the jury for their insightful selection of quality work.

The Gallery has had a long and rewarding association with Visual Arts Nova Scotia, and we are fortunate to have Susan Wakefield representing VANS on the Art Gallery of Nova Scotia Board of Governors. Congratulations to Visual Arts Nova Scotia Executive Director Andrew Terris for leading a dynamic and innovative arts organization which benefits Nova Scotian artists. Congratulations also to the organizing committee and the Board and membership of Visual Arts Nova Scotia on both the exhibition and on the 20th anniversary of their organization.

Once again this fall the Gallery's exhibition program will open with the generous sponsorship of NORTEL. NORTEL has been a leader in supporting arts in Nova Scotia and is a special friend of the Art Gallery of Nova Scotia. We appreciate their generosity and vision.

My special thanks are extended to all Visual Arts Nova Scotia and Art Gallery of Nova Scotia staff members who have assisted with the presentation of this exciting exhibition. We welcome the opportunity to celebrate the 20th anniversary of Visual Arts Nova Scotia and to present *FAR & WIDE* to the public.

Bernard Riordon, *Director, Art Gallery of Nova Scotia*

Art Gallery
NOVA SCOTIA

Presenting Sponsor's Statement

And now, as they say, a few words from your sponsor!

Northern Telecom (Nortel) is delighted to join Visual Arts Nova Scotia and the Art Gallery of Nova Scotia for the VANS 20th anniversary exhibition, *FAR & WIDE*. We congratulate the artists whose work will be exhibited and we look forward to an impressive and stimulating show.

Nortel has a long-standing policy of support of education, arts and culture, and health and welfare in communities where it conducts business. While company growth has made us corporate citizens in communities around the world, our roots are still firmly planted in Canada.

Our incorporation dates back 101 years, following our early days as a small manufacturing arm of The Bell Telephone Company of Canada. The company has grown considerably in the last 20 years, growth that is attributable to excellence in research and development and product quality. We have about 63,000 employees world wide, including 21,000 in Canada, a number that has remained steady for the past ten years. We hire on average about 350 new Canadian graduates each year.

We are proud of our heritage and of our continuing relationship with communities across Canada.

On behalf of Nortel, I would like to congratulate VANS in this milestone year and wish all its members and associated artists continued success in bringing the visual arts to Nova Scotians and to our visitors from around the world.

W.B. (Bill) Roberts, *Account Vice President*
Atlantic Canada, Northern Telecom

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Statement from the Chair

On behalf of the Board of Directors of Visual Arts Nova Scotia, I would like to thank all those who have contributed their talents, time and support to make *FAR & WIDE: The VANS 20th Anniversary Exhibition* a reality. With the support of the Art Gallery of Nova Scotia, this second biennial show is travelling to the University College of Cape Breton. So it is particularly pleasing to anticipate a larger viewing audience for *FAR & WIDE*.

The three jurors, Susan McEachern, Roger Savage, and Ron Shuebrook, have chosen seventy tantalizing works from seventy of our finest artists. Their exhibition is an introduction to a broad range of artistic approaches. Our hope is that you will be encouraged to see more works by those artists in whom you have the most interest, possibly by visiting their studios or galleries.

And 1996 marks VANS' 20th anniversary. Thanks to all the efforts of artists, supporters and staff during the past twenty years, VANS finds itself larger and even more resolute in pursuing its goals. Our main area of commitment is currently arts education: to further expand our rapidly growing PAINTS (Professional Artists IN The Schools) Program, and to continue our advocacy for art instruction by trained art teachers at all levels in the public school system.

And the work continues.

Kay Stanfield
Chair, Visual Arts Nova Scotia

Juror's Statements

Susan McEachern

When I was first asked to be a participant in the selection process for the *FAR & WIDE* exhibition, I was reluctant to accept. I was really hoping to submit my own work to the jury. After a brief period of consideration, I changed my mind. I realized that my participation in the jurying process constituted my participation in the exhibition, just in a different way.

I feel greatly rewarded by my work as a juror – I experienced the amazing range of visual art produced in Nova Scotia and the professional level of production that was the norm rather than the exception. I emerged from these two conversation-filled days feeling enriched and very energized. Of course it was hard work, and there were more good artists than there were positions in the exhibition, but I feel that I had a firsthand introduction to the creative energy emanating from this special province, and this was a source of encouragement and inspiration for me. It is my hope that the *FAR & WIDE* exhibition can bring some of this same energy to the viewing public.

Roger Savage

Throughout the selection process, I peered into artists' hearts and imaginations via their slides and videos. It became very clear that inspired and moving work is being done in all regions of the province, both urban and rural. It didn't make any difference where the artists lived. Their focus, energy, humour, and spirit is truly present in each of these works, from the diverse approaches to painting and form to the very strong printmaking and mixed-media oeuvres.

Ron Shuebrook

As anyone familiar with the serious art produced in Nova Scotia in recent decades would expect, the hundreds of submissions to the *FAR & WIDE* exhibition were remarkable for their aesthetic diversity and generally high quality. Indicative of a large community of artists with a variety of ideologies, backgrounds, education and levels of development, the approaches of the submitted works ranged from topographical landscapes and poetic evocations of rural and urban life to socio-political commentaries and deconstructive interrogations. There were very few entries that focused on formal invention as their reason for being, while the directly observed and/or mediated environment seemed to motivate the practices of most participants. When the identities of the included artists were revealed at the end of the jurying process, it was gratifying to note that both familiar and unfamiliar names had been selected. Although certain prominent artists chose not to participate, I believe that the exhibition, indeed, will be a persuasive record that equally compelling art can be generated by contrasting value-systems and embodied in differing media.

I want to thank VANS for inviting me to be one of the jurors for this 20th anniversary exhibition. It was a great privilege to work with my fellow jurors, Susan McEachern and Roger Savage, and with the dedicated VANS staff in this important task. I applaud VANS for its ongoing and proactive support, both for individual artists and for the visual arts community of Nova Scotia as a whole.

The Artists and their Works

Additional information about the artists and their works is available from Visual Arts Nova Scotia.

Rose Adams

Port Lorne, NS

Fish Carpet, 1995, oil on canvas, 86" x 60"

Carpeting the beach near my home were dozens of bait herring. The irony of excess shimmering fish during the fisheries crisis attracted me. I began painting these fish in my studio before burying them in my garden. Later, what remains is a painting which reflects on how we represent nature in domestic settings.

Suezan Aikins

Prospect, NS

Stormheart, 1996, mixed media on carved and gold-leafed luan, 11.5" x 47"

Stormheart is a new exploration into three dimensions, carving the wood grain to express the subject, then gilding and painting it. I am fascinated with how shining gold creates an enchanted space, how the reflections change as one moves, thus revealing the work's many aspects. *Deus est lumens!*

Storme Arden
Halifax, NS
Psych's Ex, 1995, oil on canvas, 49" x 66"

Psych's Ex is one in a series of contemporary portraits of women. The subject of the painting is self-mutilation, a deep-seated psychological problem found mainly in young women. My intention in the portrait series is to bring specific issues such as this into the open.

Taiya Barss
Kempt Head, Boulardarie Island, NS
Waiting Room, 1996, watercolour and polymer, 23" x 20"

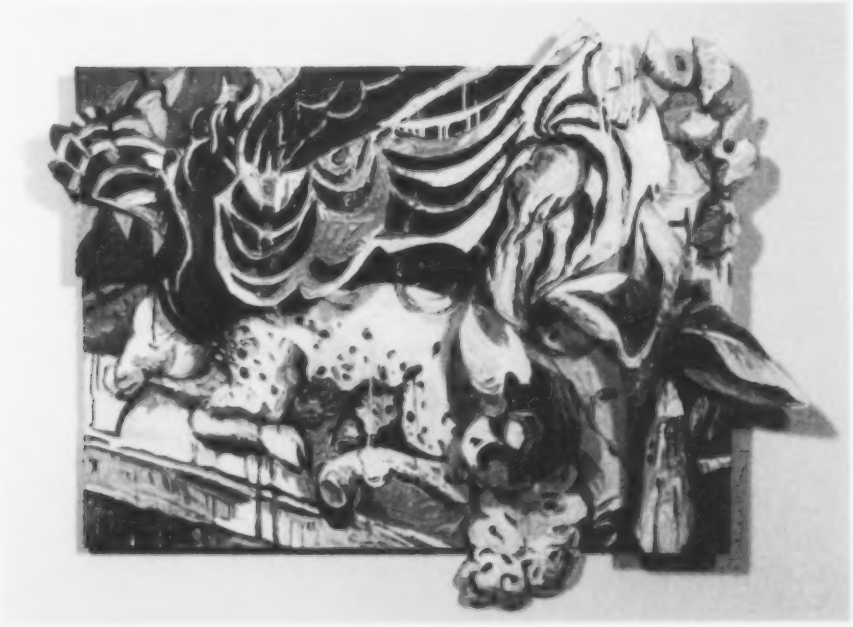
This painting attempts to exorcise the shadows of a difficult year. My son fell ill. Days blurred together, became weeks, months. We wore dark paths across waiting room floors, putting one foot in front of another. Minds crept in helpless slow motion, while feet paced faster and faster, trying to outrun the nightmares.

Jamie Baxter

Halifax, NS

Origins, 1994, oil, 48" x 36"

The coiled serpent exudes strength of form that speaks of a fecundity it shares with the earth. This is not the revelatory serpent that sprang from Aaron's staff or the viper hidden in Eden's abundance. Its tellurian associations, potent and complex, remain, whether in pre-Columbian limestone, cast iron, or paint.

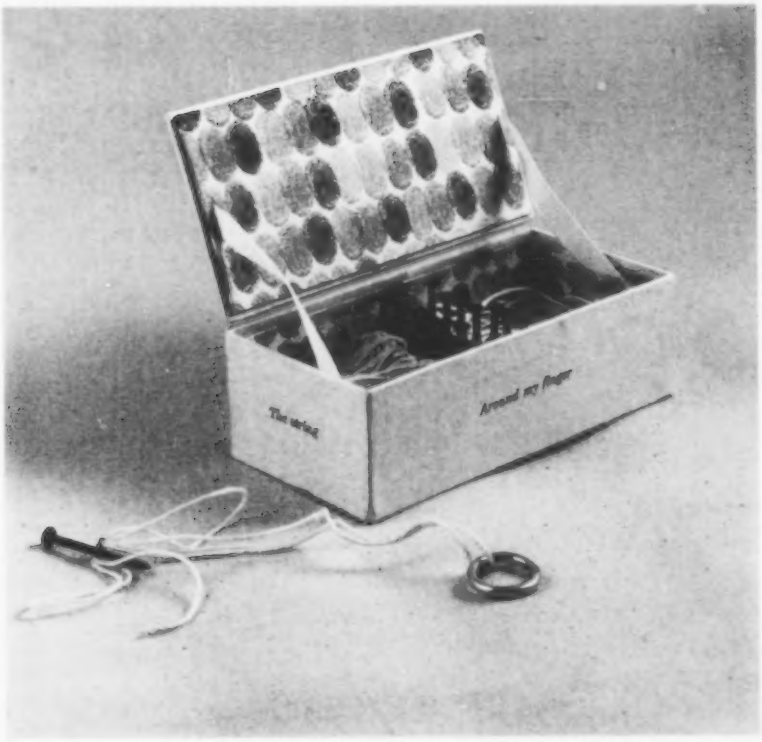


Barbara Berry

Hubbards, NS

Meek and Outrageous, 1995, oil on wood, 43" x 54" x 6.5"

The creative process is where I touch my heart and a sense of my own genuineness as a human being. Painting tells me things about myself and the world, both hidden and known, that I later understand in a more conscious manner, things existing below the surface of pure rational thought.

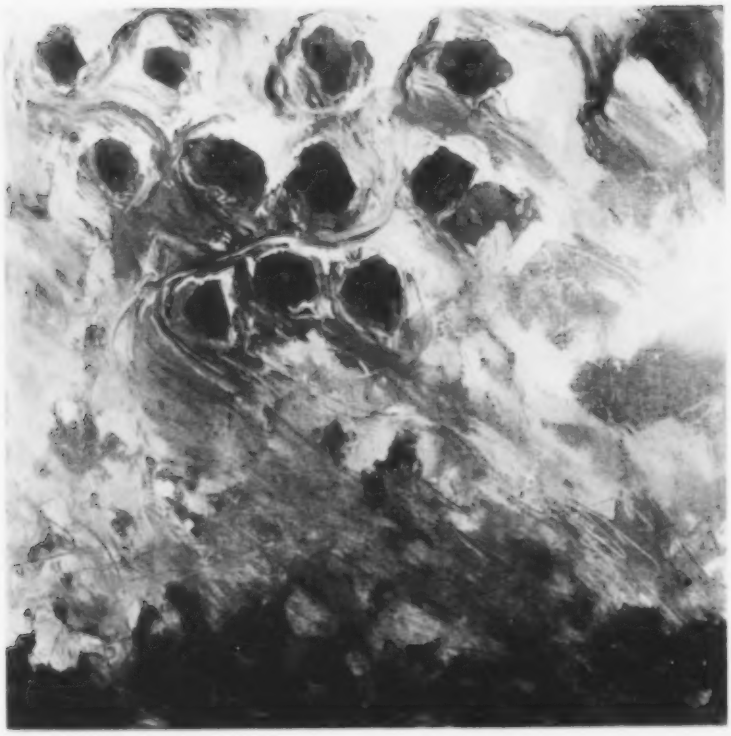


Beth Biggs

Aspotogan, NS

Touch – December 6, 1989, 1995, 14 sterling rings, string, nails, box, 59" x 31.5" x 19.5" (installed)

This memorial to the women killed in Montreal consists of 14 rings hung from the wall by a string tied to a nail. As implied by the title, viewers are invited to feel the slight difference of the rings. The text on the box reads: "To remember, I must tie, around my finger, the string."



Liz Bolton

Halifax, NS

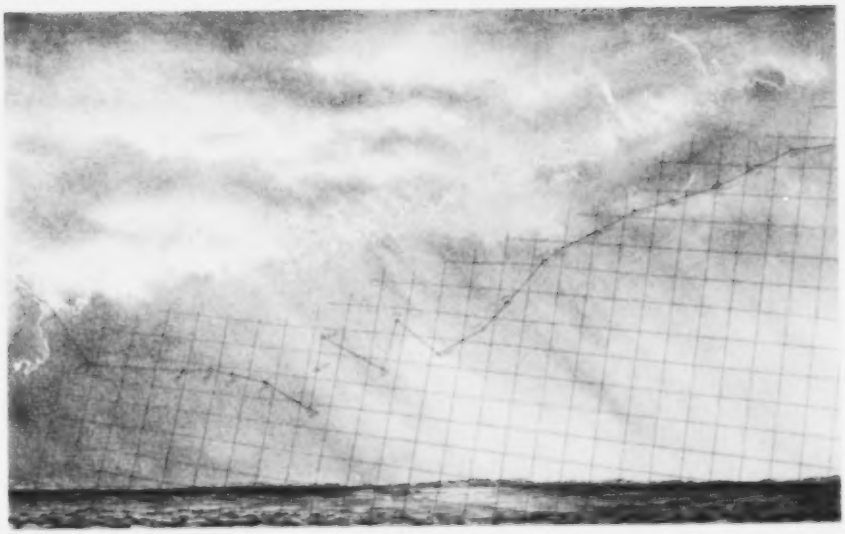
Cetsaithe 'first swarm', 1996, oil on canvas, mixed media, 24" x 24"

My interest in the relationship between etymology and entomology led to this work. The mellifluousness (mel = honey) of some words (honey-tongued) and the governance of language inspired a series entitled Bechbretha, or "bee judgements" (bech = bee), after an old Irish legal code concerning the law of bee-keeping.

Wayne Boucher

Annapolis Royal, NS
Between Blues, 1995, oil on canvas,
36" x 46"

Recent images of foundering, sinking, or rising ships used schematic markings to create visual push-pulls of surface tension. In *Between Blues*, the markings have become more obscure and the surface tension more reliant on colour to create a visual dialogue of frontal and spatial depth.



Kathy Brown

Halifax, NS
25 Hours on the Eastern Shore, 1994,
watercolour and thread, 14.5" x 22.5"

My paintings often emerge from the intensely personal experience of sailing the coast of Nova Scotia. I paint from unusual viewpoints, incorporating charts, navigation courses, and written documentation. More broadly, my work may be seen as an expression of the voyage through life with its many storms and changes of course.

Geoff Butler

Granville Ferry, NS

The Catch, 1995, alkyd on masonite, 48" x 36"

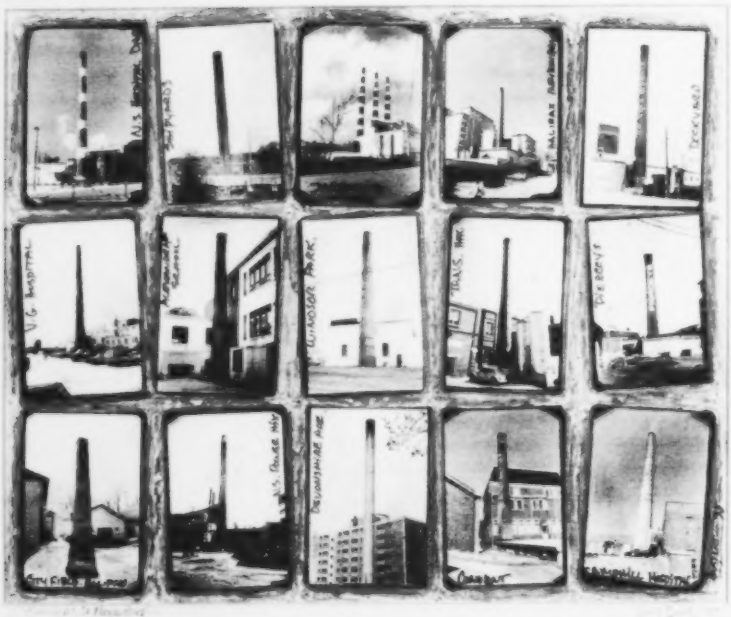
The Catch developed from preliminary drawings for my book *The Killick*. I self-published my first book, *Art of War: Painting It Out of the Picture*, in 1990. I am currently working on songs, poems, and stories to accompany paintings from my *Angel Looks* series (exhibited at the Art Gallery of Nova Scotia in 1994).

Suzanne Caines

Halifax, NS

Bulb I, 1995, oil on canvas, 12" x 12"

I have always enjoyed exploring nature's wonders in the Maritimes. Often something simple will inspire me. This painting is one of several relating to wild gardens that I have discovered, and it is part of a larger group celebrating the beauty of Eastern Canada. Bulbs contain nature's blueprint for this beauty.



Gary Castle

Halifax, NS

Smoking is Hazardous..., 1995, photomontage, 16" x 20"

Photomontage allows me flexibility in manipulating images to create a visual statement. Tearing, pasting, writing, or painting on photos adds soul, an extra dimension, that would otherwise be lost in a single unmanipulated image. One photo speaks a thousand words; a montage can scream far more.

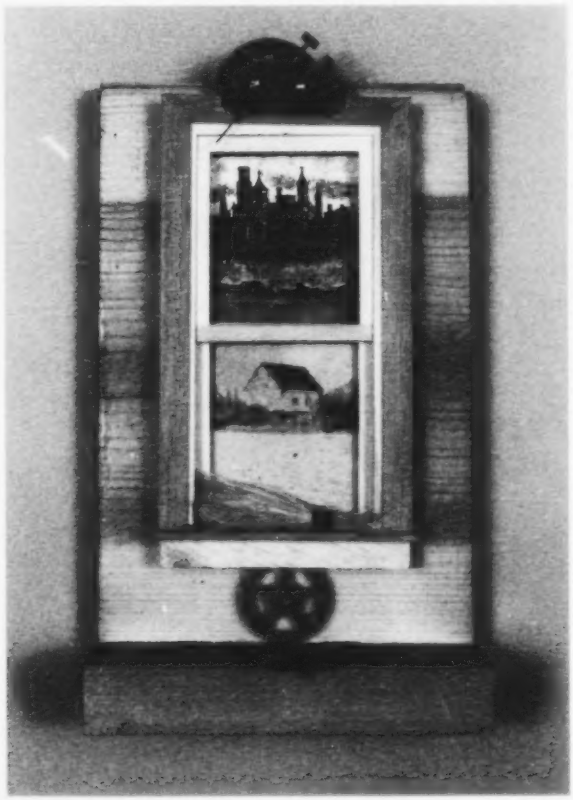


Photo: Diane Church

Kit Clarke

Halifax, NS

Home Sweet Home, 1996, wood, metal, paper, 8" x 5" x 3"

This work is a continuation of some larger pieces relating to my fascination with doll house miniatures and found objects. I wanted to combine a fully functioning window that the viewer could look through with a split screen depicting the attainable (boathouse) and unattainable (mansion).

Alvin Comiter

Halifax, NS

Montreal, 1994, black and white photograph, 8" x 12"

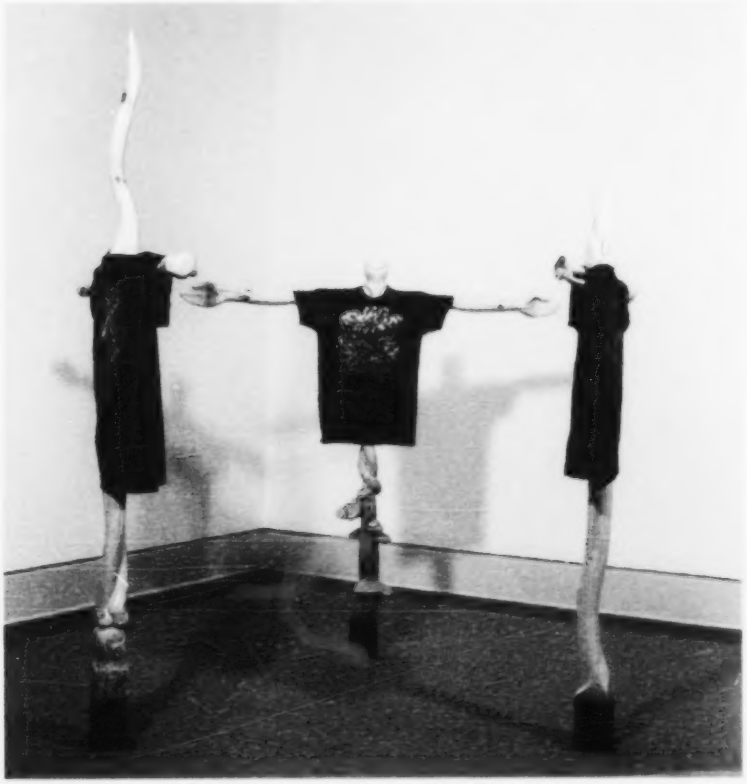
This picture is from a series commissioned by the Photographic Association of Montreal. I first visited Montreal some twenty years ago and noticed that, with a little interference, all the stop signs shouted "ART." After many return visits, a relentless preoccupation with a silly idea finally resulted in this photograph.

Michael Cormier

Cheticamp, NS

Le Portage # 2, Cheticamp, 1993, acrylic, 12" x 16"

I am a a full-time dentist, a self-taught artist, and a native of Margaree Forks, Cape Breton. I paint in oil, acrylic, and watercolour, sculpt in clay, stone, and wood, and I work in stained glass as well. I have a large portfolio of Cape Breton photographs and accept commission work when possible.



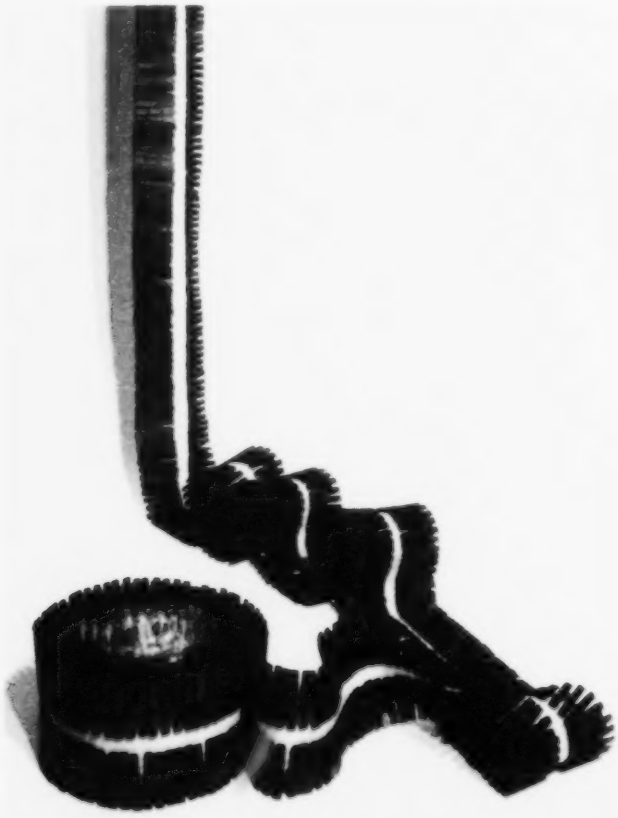
Nyna Cropas

Clementsport, NS

In Concert, 1996, wood, clothing, metal, appropriated sound, 84" x 72" x 72"

Sound editing, mixing, and re-mastering by Ocean Sound Productions, Centerville, NS

In Concert is part of a larger installation, a work in progress, involving thirteen figures. The piece takes its cues from the genre known as "heavy metal". "Metal", as a form of cultural expression, is the dense, in-toxic-ating residue of 5000 years of Western Civilization.



Rachel Day

Halifax, NS

About 2000 Clothespegs for Eva Hesse, 1996,
clothespegs, dye, plaster bandage, rope, 360" x 9" x 48"

Eva Hesse's work radiates a spiritual aching that broke my heart. With that breaking, a greater sensitivity and a new resolve to reach out was born in me. This work seeks to formally thank her for her generosity.

Renate Deppe

Herring Cove, NS

...and it is only a dance... , 1992,
3 colour photographs, 16" x 20" each

...and it is only a dance... , a photo essay of 24 photographs, was inspired by my daughter's wedding dress and my son's poem of the same title. The groupings of objects have personal meaning to me in the context of my family, my heritage, and my life experiences. They are an evocation of memories.

Frances Dorsey

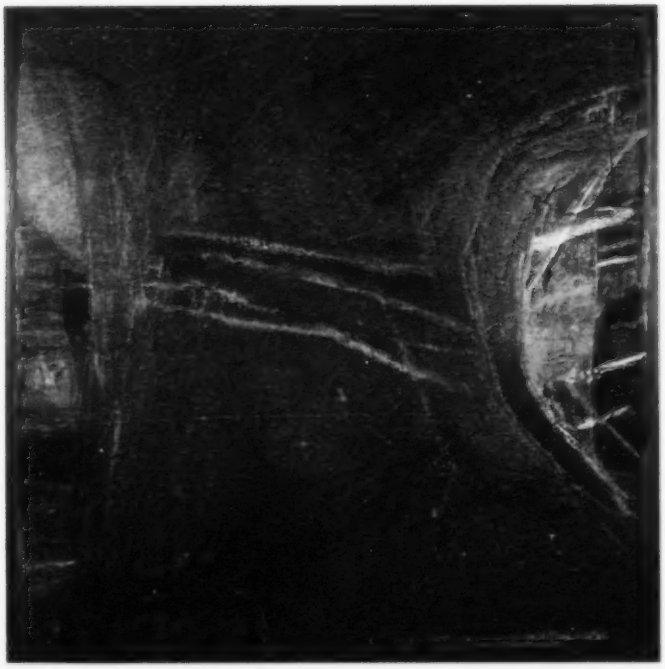
Portuguese Cove, NS

Elaborate Burden, 1993, fabric, sewing, dye,
39" x 32" x 9"

I made this while caring for my father in his last illness. It was an honour to tend him, but also a burden.

Nancy Edell
Bayswater, NS
Planting, 1995, hooked rug, 42.5" x 47.5"

Two art nuns are planting fertility figures. A contemporary art nun flies by. A house is on fire. The impulse for this rug was a series of stained glass windows, containing greyed domestic scenes surrounded by luscious grapevine borders, seen in a small museum in Oaxaca, Mexico, in 1993.

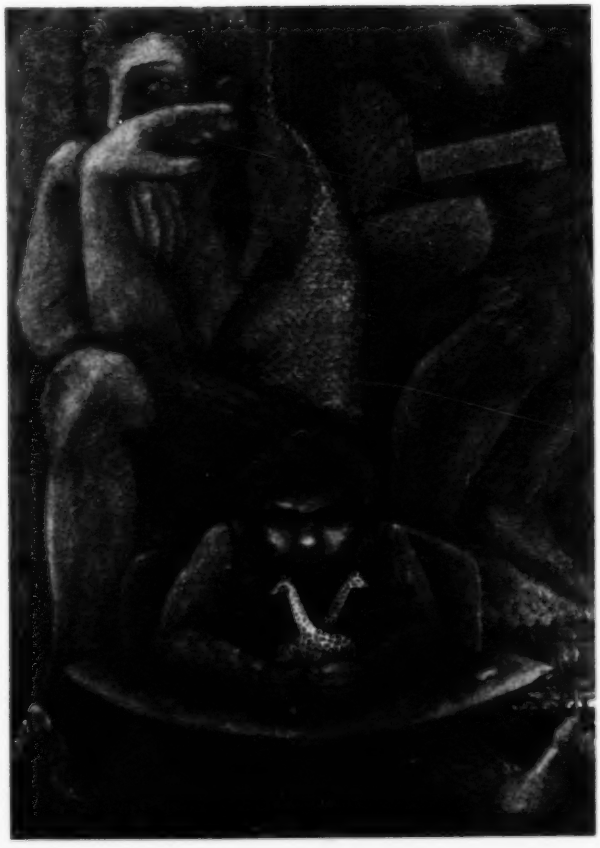


Leya Evelyn
Halifax, NS
Big Red, 1996, oil and collage on canvas, 60" x 60"

My work is about colour: how it can take form, create space, provoke and challenge perceptions. My process is one of layering colours and images. The result is an interplay of choice and chance.

Teresa Fenton
Halifax, NS
Paul, 1995, oil on canvas, 59" x 37"

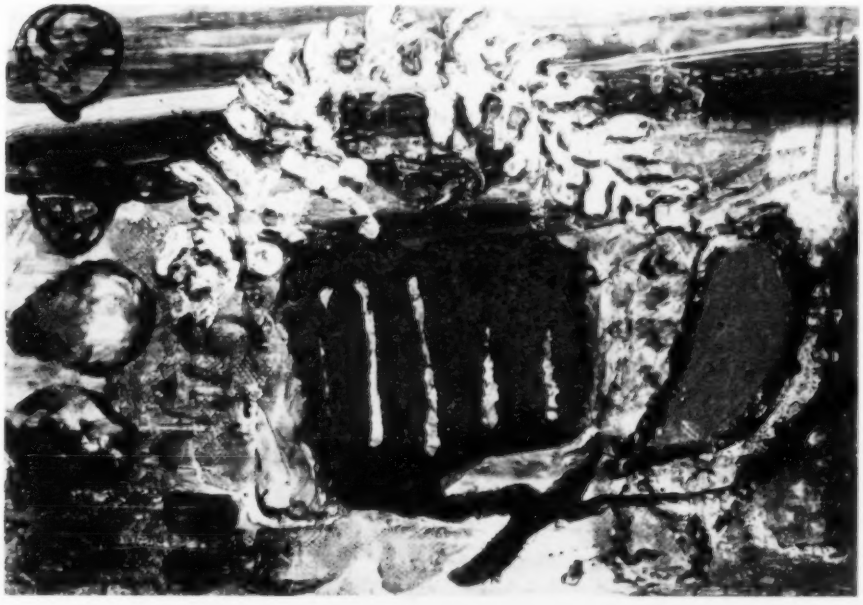
When painting people, I try to reflect personality by representing characteristic expressions and poses, and through details of clothing and setting.



Renée Forrestall
Halifax, NS
Night Vigil – Blame and Guilt, 1995,
oil on canvas, 31" x 43"

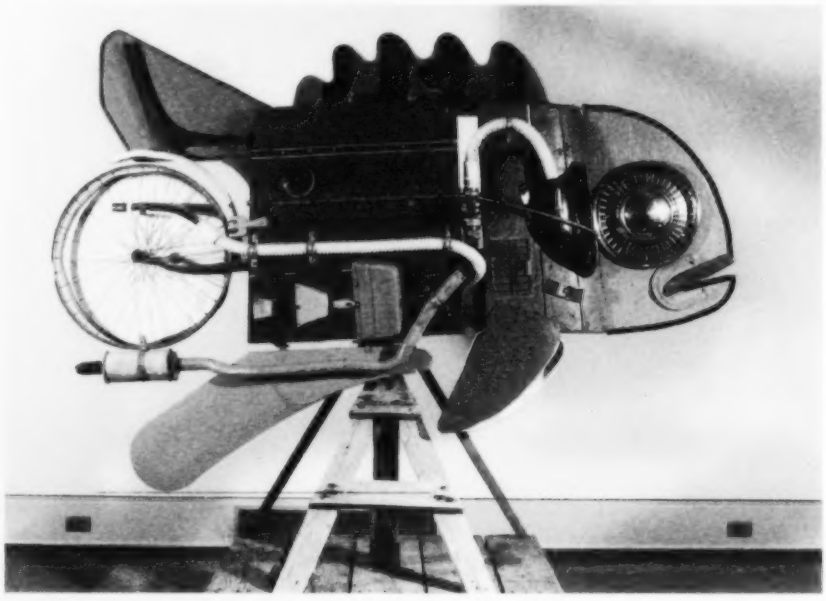
I am interested in painting the invisible side of human relationships, the psychological and spiritual dramas that I witness or experience.

Suzanne Gauthier
Halifax, NS
Cup, 1995, encaustic on plywood, 44" x 66"



Christopher Gorey
Ingonish, NS
Indian Brook Marsh, 1995, watercolour, 5" x 7"

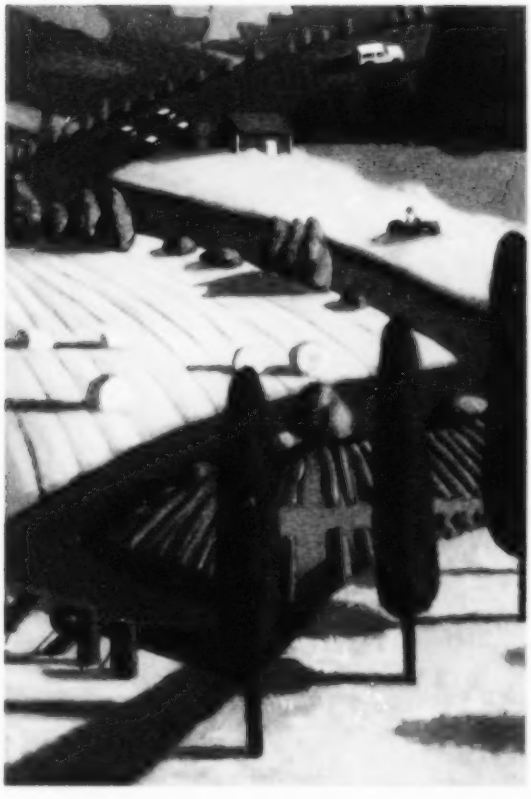
Watercolour is a great medium for capturing the way light affects objects in nature. It has always fascinated me, and I suppose it always will.



George Halverson

Head of St. Margaret's Bay, NS
Wanda, 1995, assemblage, 74" x 93" x 36"

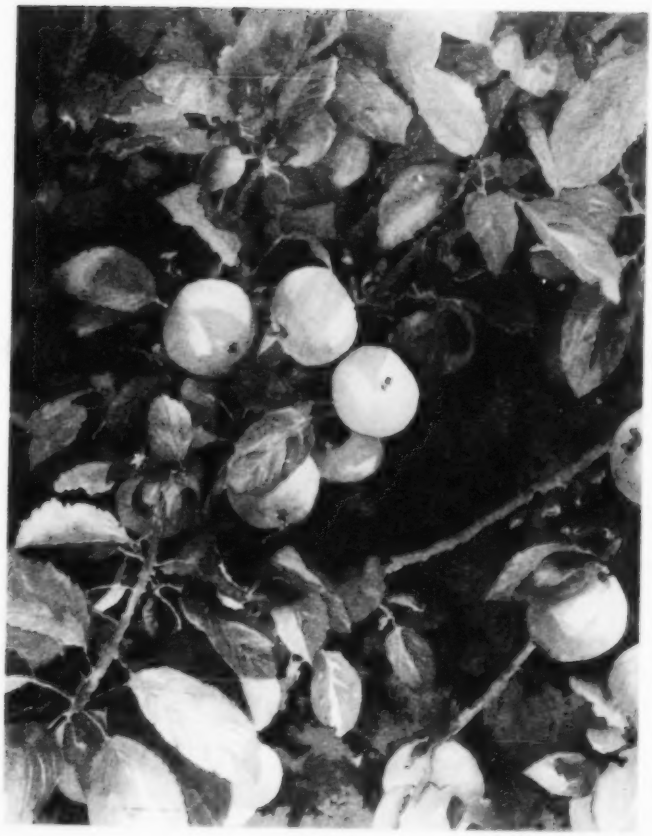
I work in various media and visual art disciplines. My approach is intuitive, exploratory, and experimental; hopefully this leads to aesthetic vitality and occasional humour.



Paul Hannon

Halifax, NS
Getting Away With Murder, 1995,
oil on canvas, 48" x 32"

I am very happy to be represented with my fellow artists and friends in the VANS biennial. We are all in the same boat, we so-called "artists" and our so-called "public", bound by mutual appreciation of our world. This appreciation is based on a gentleness and an openness which we all possess.



Colleen Harmer-Fenwick

Beaver Bank, NS

Valley Gold, 1995, watercolour, 27" x 21"

Once an image stirs my soul, be it of a person, unpredictable nature, or a flickering idea in my mind, I instantly see it as a watercolour or an oil. From that moment on, I am driven to cause others to feel the same emotion through the paintings I create.

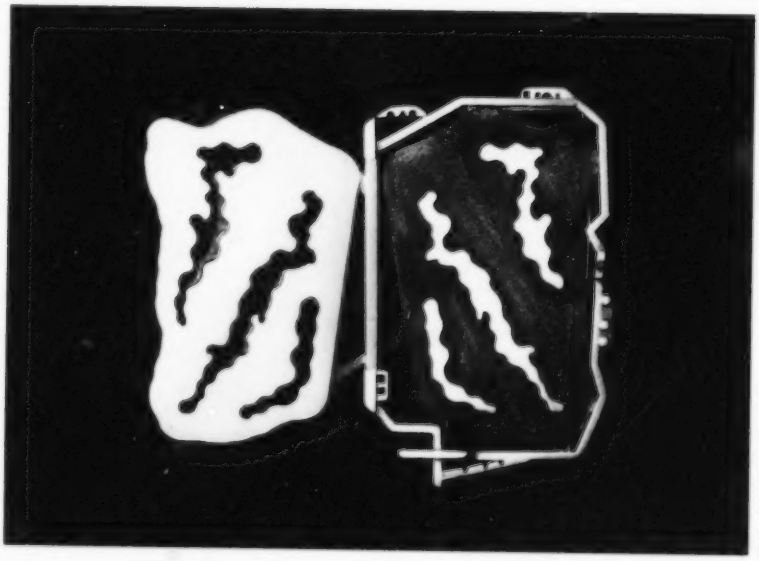


Photo: Diane Church

Kirk Hazel

Canning, NS

Untitled Brooch, 1995, slate, nickel silver, sterling, steel, 4" x 3" x 1"

The objects I create develop from a fascination with materials and their inherent qualities, both on physical and more abstract levels. For me, a material such as slate has an architectural reference, but it is also a three dimensional representation of time.

Ed Huner

Churchville, NS

Shelter, 1995, oil on canvas, 30" x 30"

Art is: just an idea. My images are about perception (the paradox of appearances), peripheral vision, and a particular sense of order. Fundamentally, they are about ideas. I once read that we cannot "watch" ourselves have an illusion; we can remember but not watch. I have been wrestling with this ever since.

Kyle Jackson

Halifax, NS

Whoohoo '95, 1995, oil on wood, 53" x 59"

Halifax and the hill that anchors it are the subject of most of my paintings. *Whoohoo '95* represents events that happened to me and Halifax during 1995, including the arrival of world leaders for the G7 Summit. Whoohoo is a cry of celebration from another year. So let's carry on, marching off into the night with paintbrushes, wood, and lots of untold ideas.

Marie Koehler

Halifax, NS

Applying, 1995, video, 9 minutes

Applying is a comedy interview where stereotypes are jostled and nothing is as it seems. We all had a wonderful time making it from the first words of the script to the last credit edit.

Joy Laking

Bass River, NS

Houses in Winter, 1995, watercolour, 21" x 15.5"

Since my first solo exhibition in 1982, titled *White Flowers On White Paper*, I have been intrigued with the watercolour process of painting white using no white paint. In *Houses in Winter*, the white snow is paintless but is shaped by surrounding tones and shadows.

Judith J. Leidl

Halifax, NS

Dreamscape II: Meditation on New Life, 1995, etching, 30" x 22.5"

Dreamscape II: Meditation on New Life is one of twenty of my etchings and mixed-media works on paper which will be shown in March, 1997, at Engramme Centre de Production en Estampe et en Photographie Diffusion en Art Actuel in Quebec City. I will also be artist-in-residence at Engramme.

Alex Livingston

Halifax, NS

Flora, 1995, oil on canvas, 72" x 60"

The invented flower, plant, and seed forms of the painting *Flora* are inspired by the tradition of botanical illustration and its related process of identification. A white ground bearing traces of erasures and over-painting isolates the "specimens" and evokes the sketch book page.

Bryan Maycock
Mill Cove, NS
GS # 1 Braemar Street, Bethnal Green, 1995,
gesso, chalk, ink, coloured pencil, 24" x 17"

GS # 1 Braemar Street, Bethnal Green is from a series of images that melds my interests in art production and genealogy. This particular series tracks the residency of my great grandfather, grandfather, and father as the family moved north from the east end of London.

Marilyn McAvoy
Halifax, NS
Farewell, 1995, oil and mixed media
on plywood and board, 62" x 75.5"

Gillian McCulloch
Antigonish, NS
Landscape Painter Alice Hoskins, 1995,
oil on panel, 31" x 31"

I enjoy painting portraits of persons who go beyond the confines of what is traditionally expected of them, persons such as folklorist Helen Creighton, filmmaker Lulu Keating, actress Mary Colin Chisholm, and poet Rita Joe. Alice Hoskins is a watercolourist, an art educator, and author of two books on travels in Japan.

Heather McLaughlin
Halifax, NS
Andrea, 1995, oil on board, 48" x 36"

This is a painting of my friend, Andrea Simmons. I find it satisfying to capture the likeness of those you know well. This work is one of a series begun during my time at art college. I find the process of painting as important as the subject.

Susan Mills
Inverness, NS
Ruderal Plants in Manhattan, 1995,
bookwork, 5" x 4"

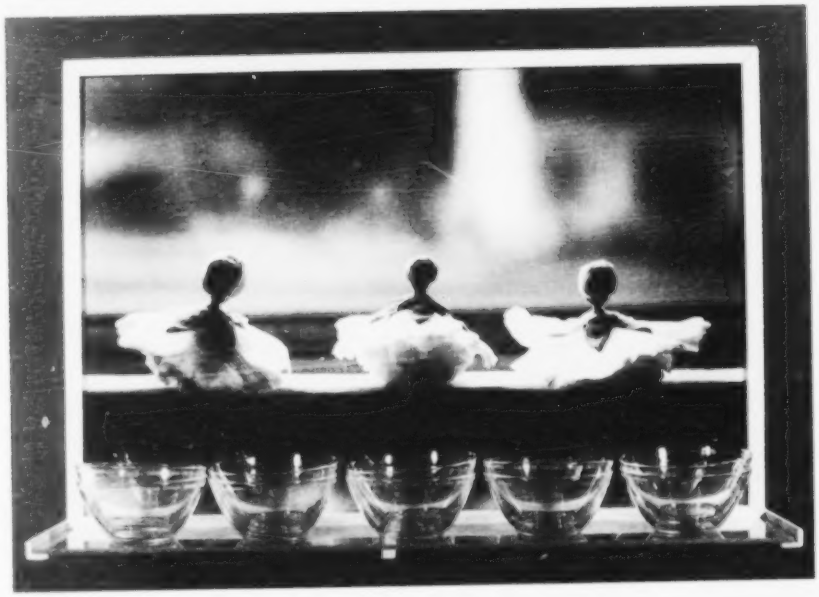
This book is a visual acrostic poem about those plants that live on the edges and in the cracks. The endpapers are handmade from ruderal plants.

Jane Mothersell
Halifax, NS
Liberty with Still Life, 1995, acrylic, oil on canvas,
14" x 12", 57" x 41", 12" x 10"

My work involves integrating and contrasting wallpaper patterns with elements quoted from widely recognized "masterworks". This particular painting may be seen as an extension of the decorative style of the print room.

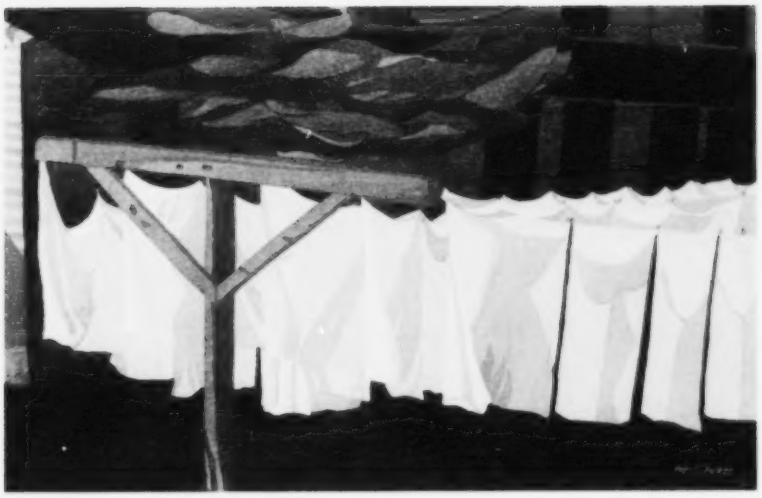
Robin Muller
Bedford, NS
A Chinese Woman Told Me…, 1995,
handbound tunnel book, 6" x 6" x 1"

I have been making artists' books for the past five years. The skills I use, as well as the thinking and planning involved, are very similar to those I used weaving large geometric wall hangings for the first seventeen years of my artistic production.



Wilma Needham
Dartmouth, NS
Hollyhock Ladies, 1995, lightbox with
Duratrans positive, glass shelf, etched glass bowls,
20" x 30" x 5"

The private realms of childhood play and domestic relationships interact in this work to reflect the ways in which they shape our lives and the social dynamic.



Robert Parker

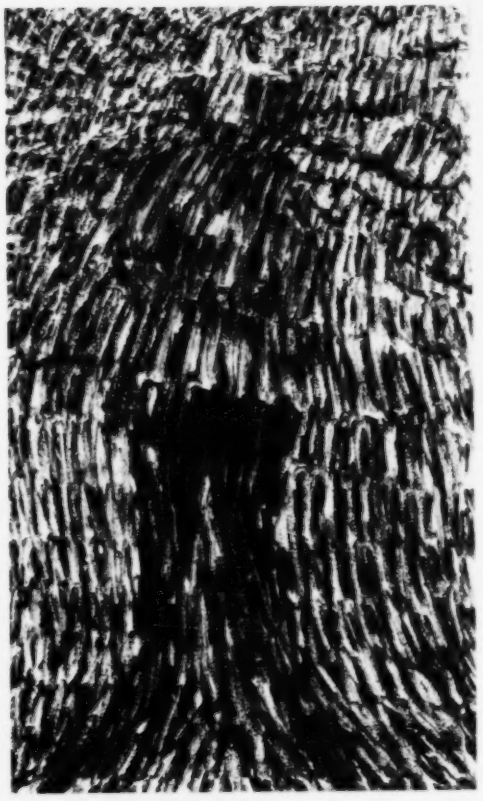
Tryon Neck, Indian Harbour, NS
Sunday Changeover, 1994, watercolour, 17" x 26"

Vision, context, representation, light, form, pattern, in ...
Art, architecture, photography, education, building,
writing, from ...
Sea and mountain, spirit and myth,
Passion for family, friends, music, trekking, cooking,
sailing, gardening, fishing;
Expressions of work, love, and play
A lifebrand of being human ...
Caring for world, and planet,
Past, present, future.

Susan Paterson

Dartmouth, NS
Dawn's Light, 1995, watercolour, 19" x 25"

This painting is of Lawrencetown Beach at the first light of dawn. I enjoy trying to capture early light, with its dramatic contrast and colour, whether I am painting landscapes, interiors, or florals. The effect of light on textures and colours, and careful attention to detail, are what inspire me most.

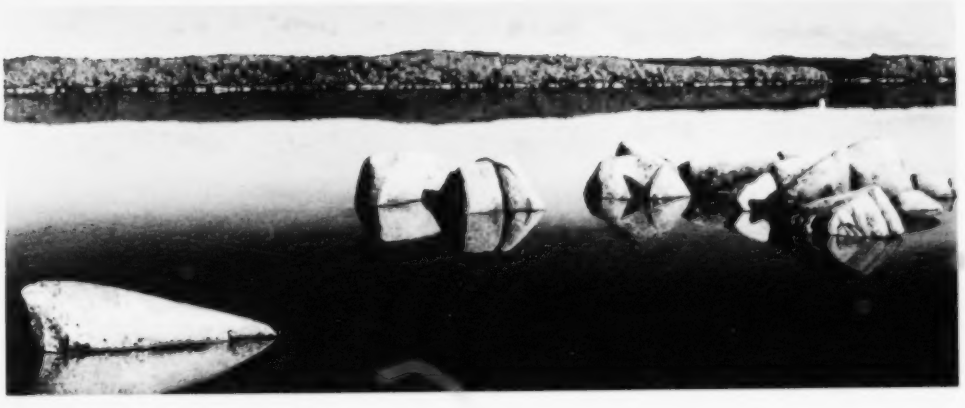


Harold Pearse

Halifax, NS

Mountie Tree Too, 1994, oil on canvas, 30" x 18"

I am attracted to the mythic quality of that uniquely Canadian symbol, the Mountie, and its integral relationship with the landscape. This painting is part of a series that explores ways that this symbol can be transformed, yet still maintain its visual and graphic integrity.

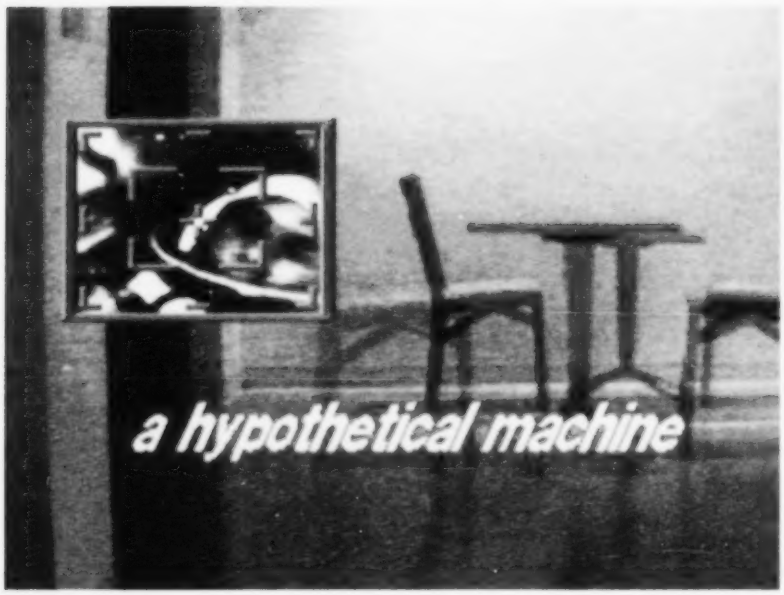


Don Pentz

Pentz, NS

September Morning, 1995, oil on canvas, 35" x 84"

This painting is simply the portrayal of a moment – early morning on Peskawa Lake in Kejimkujik Park. I stepped from the canoe onto a shelf of granite rock to have a look around. Beautiful! Glimmer-glass! Fifteen minutes later a breeze stirred out of the west, and the image disappeared.



Doug Porter
Halifax, NS
I'd Like to Move On If I Could, Please, 1990,
video, 5:03 minutes

The images on the tape (domestic interiors, telephones, astronauts, and space capsules) are appropriated from various sources and computer-manipulated. The soundtrack is the host's side of a radio talk show conversation.

Edward Porter
Lunenburg, NS
Calm Spell, 1994, screen print, 20" x 13"
Printed by Susan Wakefield

This print is part of a suite of six colour screen prints that are generated from black and white snapshots. My intent in this suite is to use coarse linear construct and multiple colour choice to create an interplay between surface reality and image illusion.

Deborah Pritchard

Halifax, NS

Technological Reality, 1995, watercolour, 28" x 21"

What started as an experiment combining two diverse artistic styles ended by implying a new set of meanings.

Sheila Provazza

Glen Margaret, NS

Pomegranate, 1993, oil on canvas, 32" x 38"

In developing ideas for my work, I frequently start by painting representationally through direct observation. Paintings evolve through several layers, yielding a heavily textured surface that includes remnants of previous ideas, often obscuring the original source. *Pomegranate* is a canvas that, after several layers, returned to its representational source.

Joseph Douglas Purcell

Grand Desert, NS

Have You Seen Any?, 1993, serigraph, 16" x 20"

Influenced by Art Nouveau and Arthur Rackham, I strive to stimulate the viewer through line, colour, and subject matter. I envision a world where patterns of nature coupled with organic form reflect cultural, religious, and social experiences. Illuminant jewel-like images celebrating nature and painting, that is the dream.

Jane Reagh

Halifax, NS

The Burning of St. George's, 1996, oil on (linen) canvas, 36" x 42"

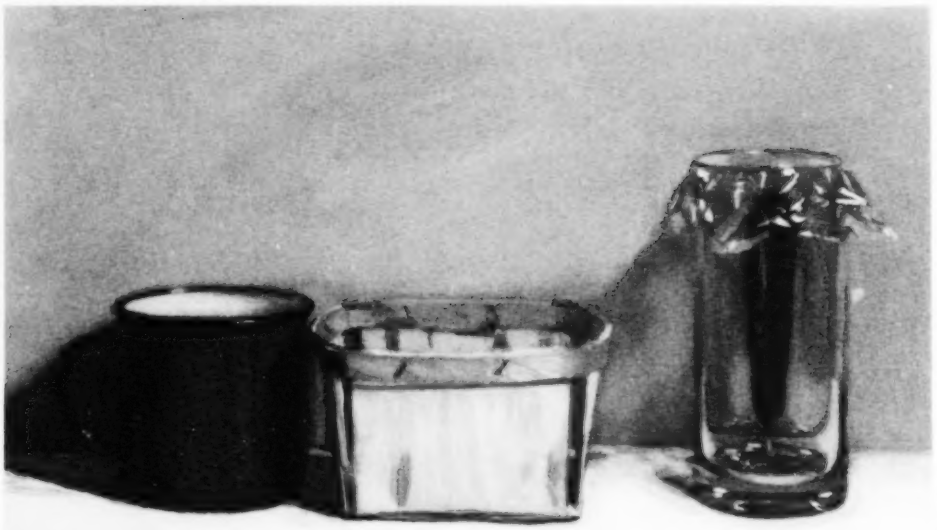


Photo: Diane Church

Mary Reardon

Halifax, NS

Memory VII, 1995, acrylic on paper, 10" x 16"

Memory VII is one of a series of 28 paintings reflecting my interest in the search for the soul (or memory) within the physical mind. Containers, representing the physical, and feathers (the bird) symbolizing the soul, are combined to create visual metaphors for the mind in moments of remembering and forgetting.

Bruce Rickett

Halifax, NS

South End, 1993, watercolour, 21" x 48"

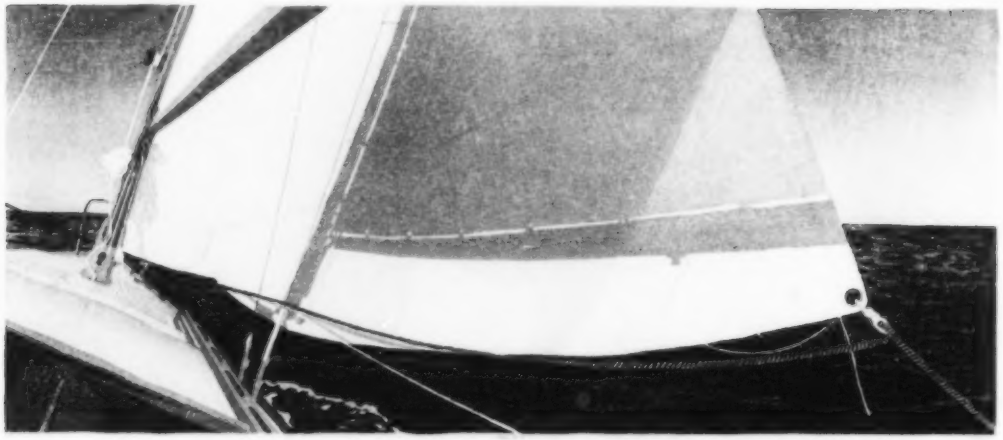
A sultry sky presses down on a paved world peppered with incidental distractions. Cars bounce through the intersection. Defiant buildings resist the intrusion of strangers – closed doors; windows reflecting the outside world. People concerned with themselves – no contact made on so many fronts. A world with few guarantees.

Sam Rogers

Prospect, NS

For Sail, 1995, Japanese woodblock, 11.5" x 25.5"

Sam is off sailing.



Diane Castonguay Rosati

Port l'Hebert, NS

Brier Island, 1994, intaglio à la poupée, 18" x 24"

I use a variety of techniques to produce prints in my studio. Ideas and inspiration are gathered while sailing and exploring the wilderness around my home. Living and working near the shoreline gives me contact with nature's organic shapes. I strive to reproduce the spirit of a place by working loosely.

Photo: Diane Church

Kath Kornelsen Rutherford

Musquodoboit Harbour, NS

Wallflowers, 1994, mezzotint engraving, 6" x 6"

The traditional mezzotint technique (rocking the entire copper plate to achieve the characteristic soft/rich tones) is so time-intensive that only small works in small editions are feasible.

Photo: Diane Church

Robert Rutherford

Musquodoboit Harbour, NS

Burin, 1995, screen print, 12" x 20"

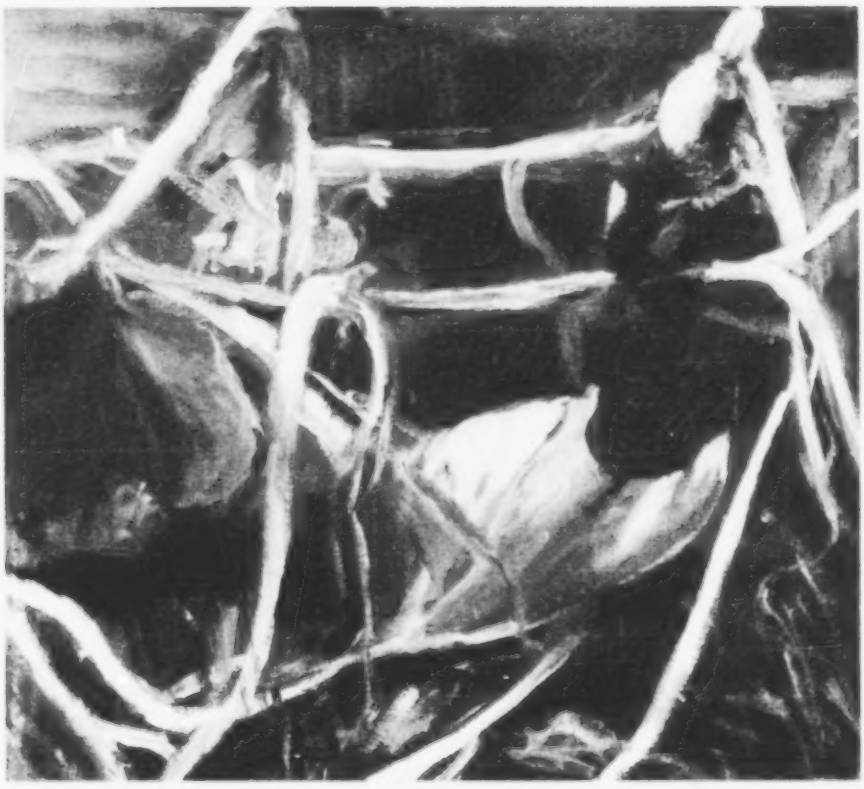
There was a cool on-shore breeze in the first week of October. The place was so wonderful I had to make a three-hour drawing. A pair of thin leather gloves and a box of Purity Lemon Cream Biscuits made it easier.

Lynda Shalagan

Halifax, NS

Dalmation with Dominoes, 1996, oil on board, 16.5" x 16.5"

This painting is from a series of dog paintings, mostly portraits. As with nearly all of my current work, the frame is treated decoratively, with elements added to enhance, as much as possible, the sense of both humour and joy.



Alisa Snyder

Halifax, NS

Framework, 1994, oil on canvas, 12" x 13"

Painting is rhythm; drawn colour; gesture; plasticity; the presence of space; a choreography. It requires the attention of the whole body sensing it. Restoration of the circulation and structure of organic forms through painting, and then, by painting: the interchange is what I'm after.

Anna Syperek
Antigonish, NS
Jack and Barney, 1996, intaglio, 5" x 18"

Doug Taylor
Halifax, NS
Masher, 1996, acrylic and collage, 15" x 11"

Desire and civility make us human, make us fluctuate wildly on the dance floor as we seek release (or at least clarity)... not unlike my approach to artmaking. The collage factor is slight here, but it includes an old home movie still of me dancing in my pajamas to imaginary music.

Susan Tooke

Halifax, NS

Birth of Venus, 1995, acrylic on paper, 43" x 46"

Cultivated plants pushing through crumbling statuary. Icons of various cultures for sale. Botticelli in cement trapped against the damp rock of the Ozark Mountains. Verdant fertility, chastity in cold stone.

Photo: Diane Church

Susan Vitale

East Dover, NS

Overlooking High Island, 1995, oil on canvas, 42" x 51"

Most of my paintings are begun on location, from life. I want to get out of the way as much as possible and allow the feelings of a particular time and place to be released on the canvas, in the hope that the painting will go beyond surface appearance and become lifelike.

Tom Ward

Mahone Bay, NS

Magnolia's Grill, 1993, watercolour, 12" x 18.5"

Magnolia's Grill is about light and what this particular light evokes both in fact and in mood. I am drawn to a consideration of how we mark time in the rhythms of daily life and how the cyclical aspect of nature holds a quality of the eternal.

Mitchell Wiebe

Halifax, NS

Th' Conversation, 1996, mixed media on canvas, 56" x 72"

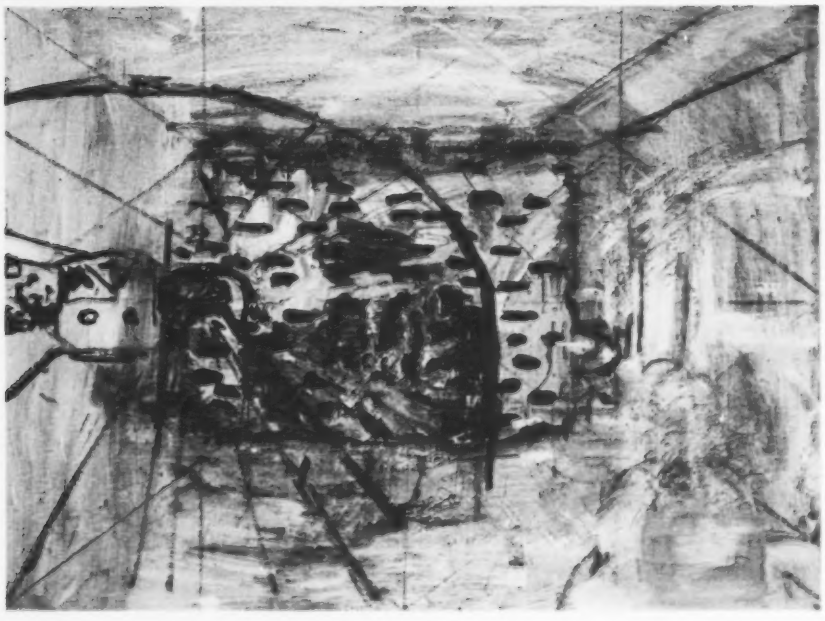
My images of stuffed animals are inherently located in the social world but retain a level of subjective interpretation. Poetry also has this flexible manner. In a climate of kitsch classicism, in an attempt to romanticize the banal, I am trying to reinvest meaning into bland, popularized imagery.

Susan Wood

Halifax, NS

Dress #18, 1995, watercolour, charcoal, pigments, collage, paper, 74" X 47"

This is the final drawing in the Dress series. These works began with a memory of an antique, Jordanian wedding dress. The drawings were never meant to duplicate the dress; rather they became containers for traces of memory and fragments of remembered or anticipated connections through the touch of hands.

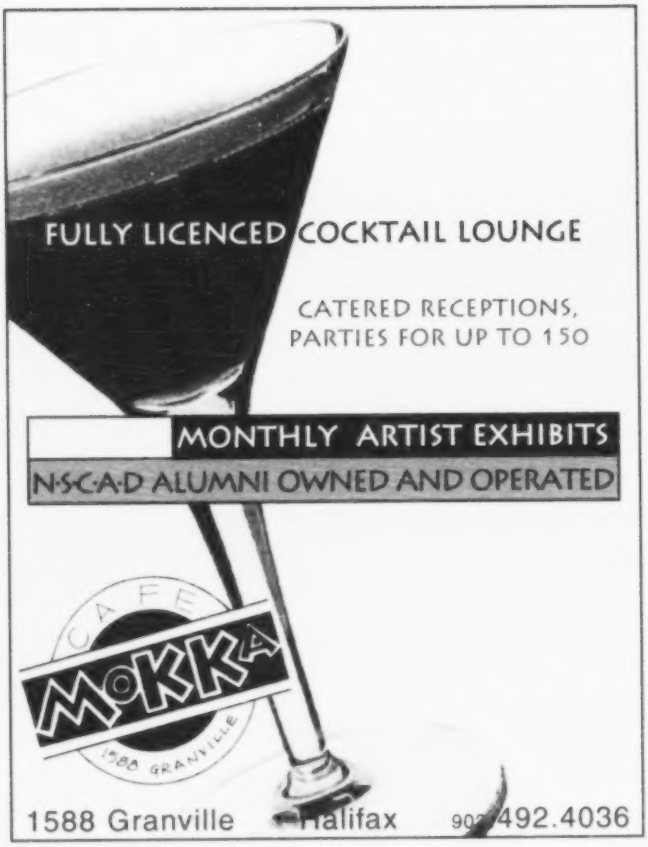


W. C. Woods

Aspotogan, NS

Point of Access (study), 1995, oil, 48" X 36"

I saw Elvin Jones playing at Ronnie Scott's club on acid once, and he literally turned into the Buddha. That was Far and Wide.



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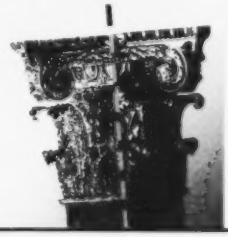

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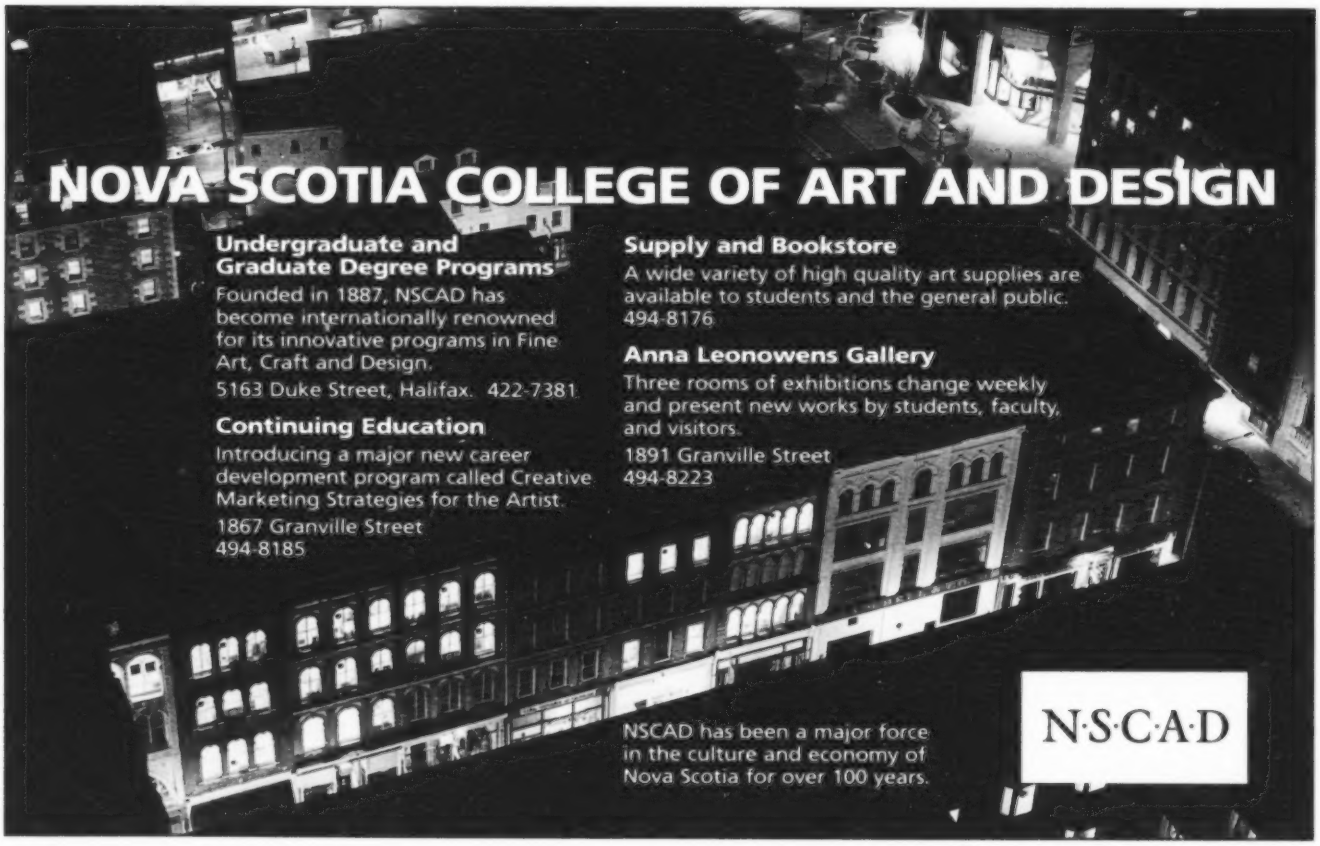
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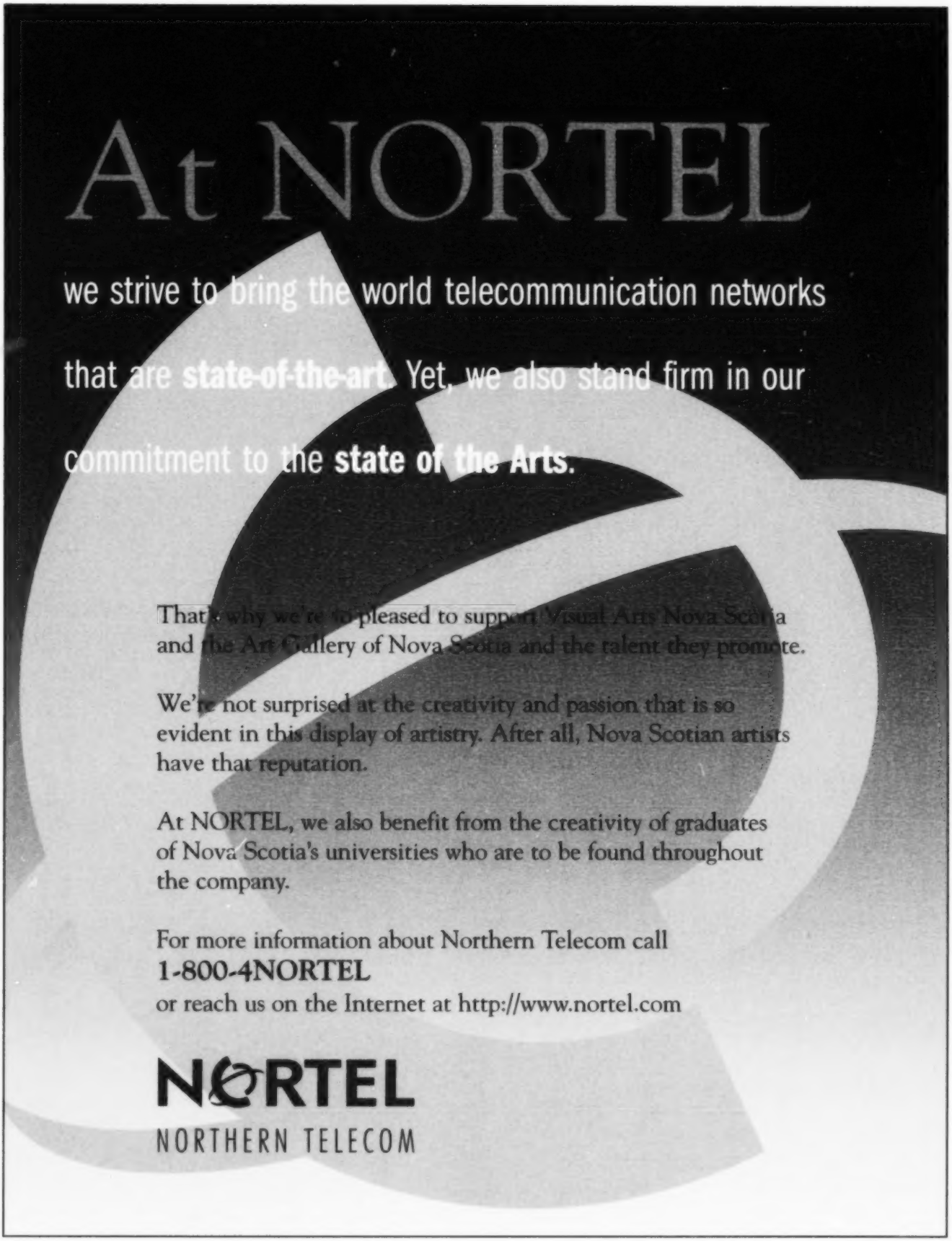
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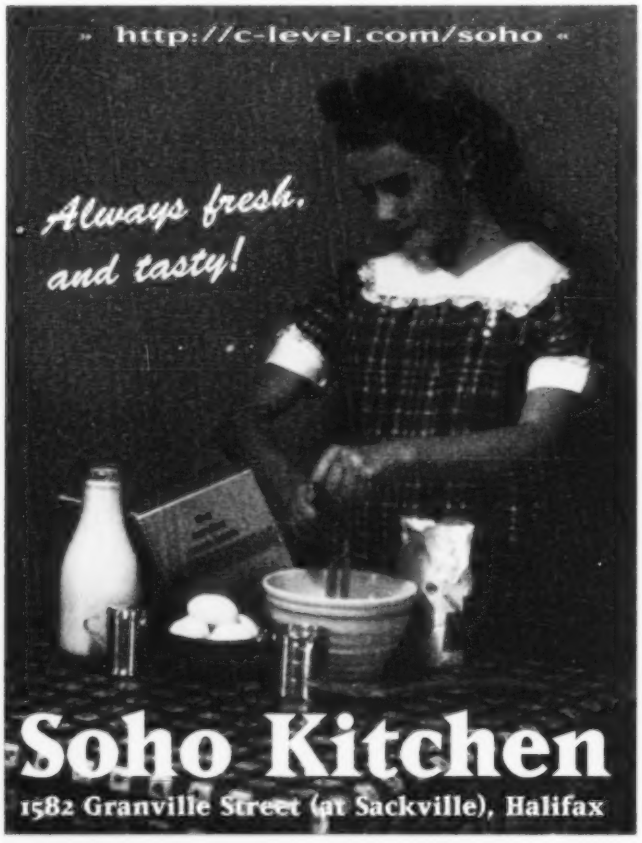

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